

TO STAY ON MAILING LIST

Due to an increase in Storefront's mailing list, the cost of printing and mailing our newsletters have substantially increased. Therefore, to those of you who would like to remain on our mailing, we request a nominal contribution of \$12 per year. Please fill out the form below and make your check payable to Storefront for Art and Architecture. We appreciate your assistance.

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BOOK RECEPTION

OCTOBER 6, THURSDAY, 6-8 PM

In Vito Acconci, the first book-length study of the internationally-acclaimed artist, Kate Linker traces the artist's development from his early language and performance works to his recent publicly-sited projects. Examining Acconci's pivotal and often notorious performance and installation pieces from the 1970s and early 1980s, Linker describes them as attempts to construct "spaces of the self," and explores their transformation into his current socially-grounded, architecturally-related public work. The roles of continental philosophy, 60s interaction studies and architectural theory are cited for their informing role in Acconci's politically-engaged art practice, which is lucidly presented in a layout by graphic designer Judy Hudson. Vito Acconci collaborated with Steven Holl on a building project that transformed the facade of Storefront in to a public space that has attracted numerous accolades and visitors from world-wide.

KATE LINKER IS ALSO THE AUTHOR OF *LOVE FOR SALE: THE WORDS AND PICTURES OF BARBARA KRUGER*.
Publication party co-sponsored by Rizzoli International Publications



CONTRIBUTIONS

(since January 1, 1994)

CONTRIBUTORS (\$30 or more)

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Anonymous, Agnes Gund

SPECIAL NOTICE

STOREFRONT FOR ART & ARCHITECTURE SADLY ANNOUNCES THE DEATH OF MS. DEBORAH NORDON OF THE ARCHITECTURE/PLANNING/DESIGN PROGRAM OF THE NEW YORK STATE COUNCIL ON THE ARTS, DURING THE TRAGIC PLANE CRASH OF SEPTEMBER 8. MS. NORDON WAS PASSIONATELY COMMITTED TO THE FIELD OF ARCHITECTURE AND DEDICATED MUCH OF HER SHORT LIFE SUPPORTING INDIVIDUALS AND ORGANIZATIONS WHOSE WORK AIMED TO ADVANCE THE FIELD. HER ABSENCE WILL BE DEEPLY FELT BY STOREFRONT'S STAFF AND THE ARCHITECTURE COMMUNITY. WE OFFER OUR CONDOLENCE TO HER FAMILY, FRIENDS AND CLOSE ASSOCIATE MS. ANN VAN INGEN.

CONTRIBUTION FORM

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My contribution is tax deductible to the full extent
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Suburbs of Utopia

MICHAEL SORKIN STUDIO

LOCAL CODE THE CONSTITUTION OF A CITY AT 42° N LATITUDE

(II-1) Bill of Rights
City Dwellers shall enjoy three civic rights:
The right to a city free to elaborate the basis of its own
distinctiveness.
(II-2) The right to a city with a clarity of limits.
(II-3) The right to a city with a harmonious and visible relationship
to nature.
(II-4) The right of assembly, expressed in clear centers of all scales
throughout the City.
(II-5) The right to tranquility.
(II-6) The right to safety.
(II-7) The right to free movement throughout the City.
(II-8) The right to dwell in a chosen social arrangement, offering
adequate scope for self-individuation. Anonymity and
flameyance both are to be guaranteed.
(II-9) The right to privacy, including the right of non-participation.
(II-10) The right to a habitation that provides pleasure and comfort.
A minimum this will include space, sunlight, fresh air, sound
construction, and access to domestic
and communications technology.
(II-11) The right to human locomotion as the privileged
form of mobility.
(II-12) The right to live in a desirable neighborhood which
offers the means of satisfaction of all basic material needs
within easy compass of the dwelling place.



October 1—November 12, 1994

Gallery Hours: Tuesday—Saturday 11—6 pm
Opening Reception: October 1, 6—8 pm



Principle: Michael Sorkin
Andrei Vovk
Peter Kormer

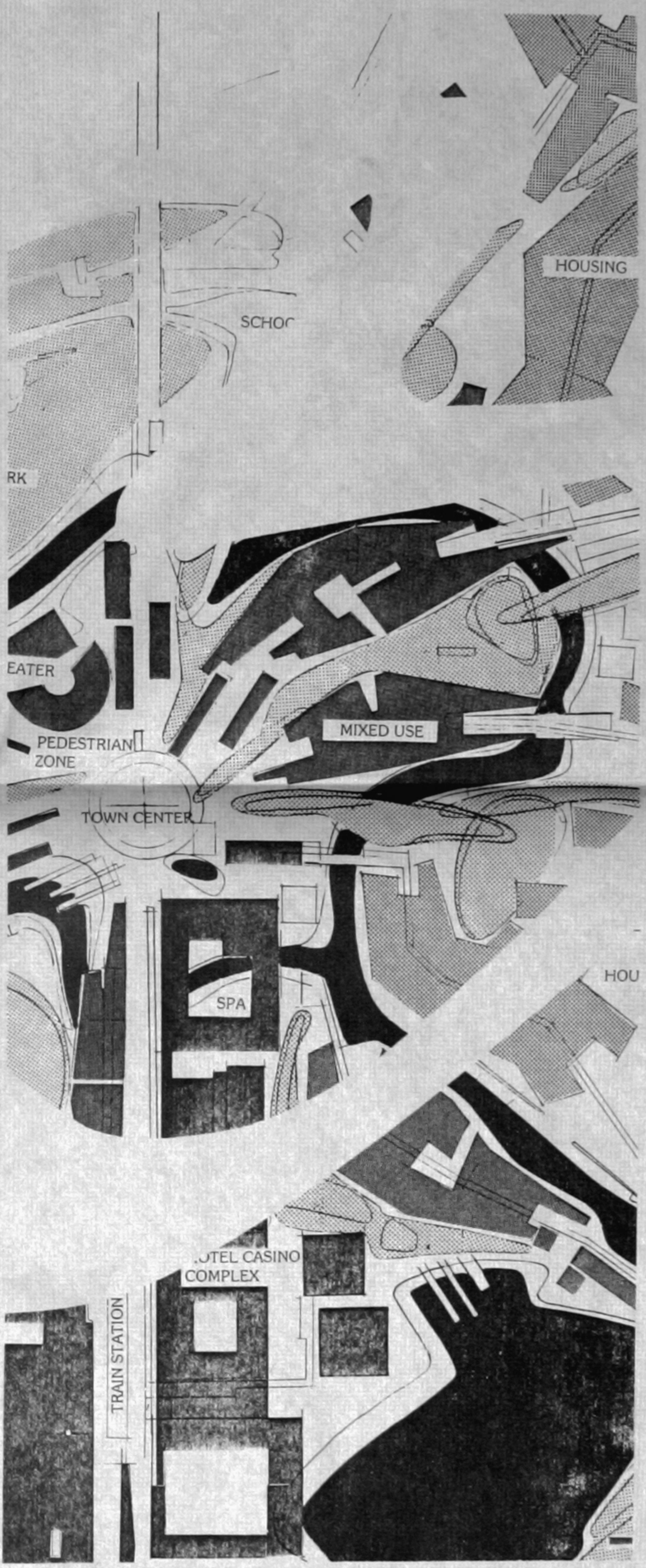
Collaborators

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Dominik Schwarzer
Jeffrey Johnson
Jill Leckner

Photography

Frank Hulstomer

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SPA TOKAJ: Hungary (1994). Urban proposal for a new city developed around the film industry

1 October—12 November
Suburbs of Utopia

Michael Sorkin Studio

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ART AND ARCHITECTURE
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SHROOMS

The suburbs weren't all bad. After all, the greenery was abundant and with it the opportunity for clean air and gardening and outdoor recreation; houses were large and susceptible to enlargement; open spaces buffered neighborhood from neighborhood; serpentine streets weaves off the grid. And they had their own dreams of happiness. The nightmare charms us more today, the alienating democracy of absolute conformity, the uniform texture of the single use, the enforced privileging of the family and of jealous notion of the private, the endless oblivious sprawl.

This project treats the suburbs not as a place but as a condition seeking to iterate their pleasures by remerging with the city, insinuating a more complex relation of private to public and adding a new vector to the town. Thus insuburbanized, the city becomes greener and more malleable, finds a new

way to enrich the possibilities of private diversity and identity and joins, at every turn, with fresh sites and opportunities to support the territories of compact. The key is a building type that treats public space as a zone with deep pockets out of which more space can be drawn and that configures private space not simply as a realms of bounded isolation but as a condition of indeterminacy, a set of spaces that neither anticipate nor prescribe.

The new vector enters the city through its gaps, adding another layer, a fresh system of circulation and inhabitation. Greenways flow through decaying blocks, creating an atmosphere of public quietude, charged with the prospect of the private. New houses offer complex gradients of spatial progression. Set in a meandering and verdant landscape of public ways and allotment gardens, these structures bundle lofts and circulation around a central "green room" filled with spaces awaiting descriptions by the unknown. Atop each house sits

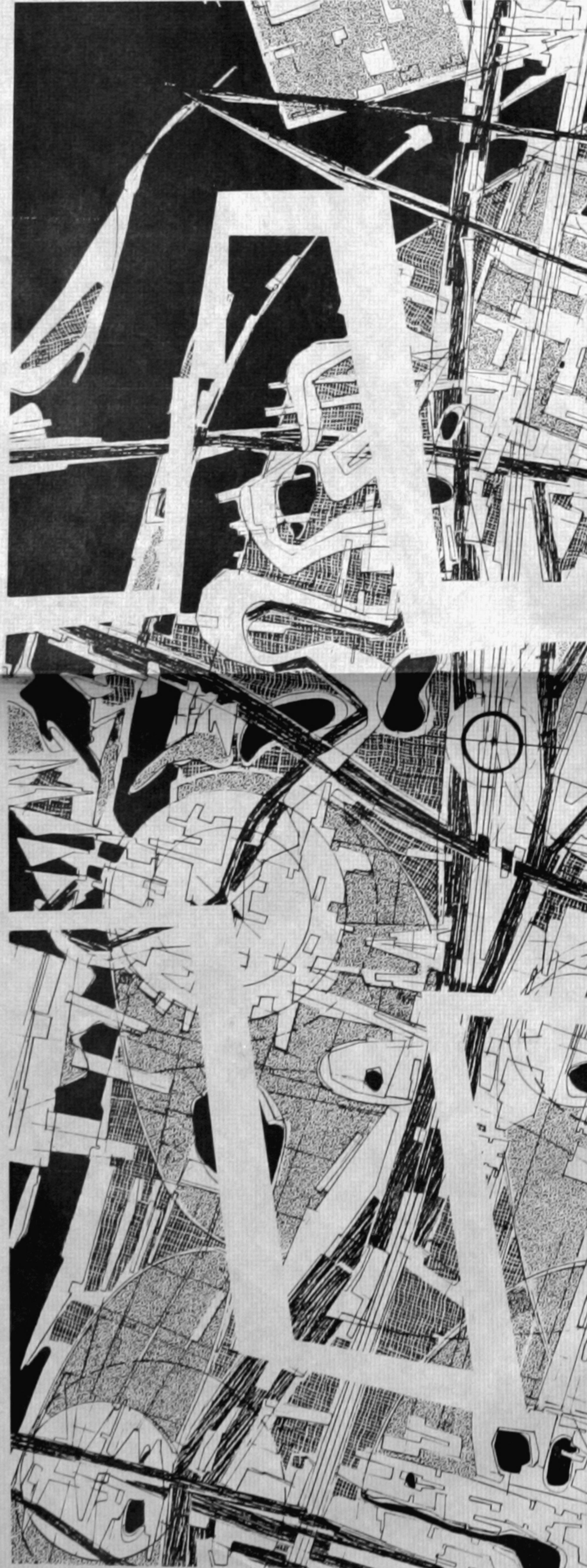
its year, vestige of the suburban, no longer a hemming carpet of private interests but a skyline of possibilities. What makes the families or the groups that inhabit these houses private is not their withdrawal into some interior zone. Rather, their strategies for living never exhaust the space available to them.

SPREEBOGEN

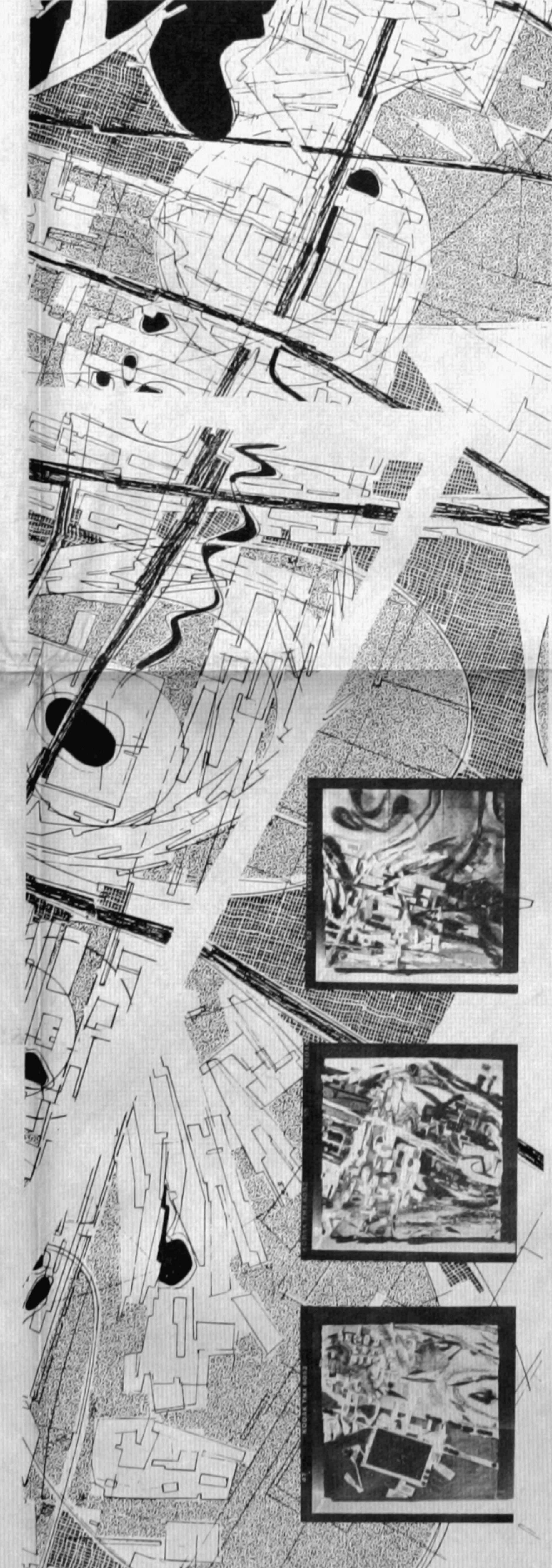
Our scheme proposes that the site become a distinct district within the city. Since the site is of the scale of a neighborhood, it seems appropriate that it be no less, that it resist the monoculture of a purely governmental precinct. Accordingly we have provided a surface of building, well in excess of the mandated program. Like the historical character of the area, the increment of building is relatively small: the site contains only two very large objects: the Reichstag and a new train station at the nexus of new and old rail-lines meant as the main point of mechanical access

to the site which is to be freed of cars. The small building strategy is meant both to establish an intimate scale for the project as well as to suggest an attitude toward governance. Acknowledging that the basis for a pluralistic parliamentary democracy is coalition and consensus, we have proposed that the spaces for the parliamentary groups be obtained via the aggregation of diverse buildings, rather through the subdivision of larger structures.

This sense of plurality is vital, both to this project and to the idea of the multi-cultural metropolis. By this plurality, I do not mean a promiscuous Disneyfied juxtaposition of predigested urbanisms totally wrested from their original contexts of meaning. Rather, I mean simply that the project of inventing the forms of the city is not yet dead, that the formal repertoire for city making need not simply be drawn from the inventory of the past. The new forms of the city should be the genuine products of artistry and invention.



WEED CITY, AZ (1993-94). Urban proposal for a new city of 50,000 population on the territory appropriated from a large military base.



SHROOM, East New York (1994).

East New York housing project introducing a new layer of gardens in the city.

tion and fully answerable to all the tests of meaning and pleasure to which enfranchised city dwellers ought to be entitled. These new forms will propagate as vectors, layering in to existing contexts and forming their own modes of agreement, their own genetic mutations in encounters with the existing tissue.

At the micro macro level, we've added a canal to create an island evoking the nearby Spree Insel. It also creates this long range of buildings with an arcade - the corridor of power - running through it, through the Reichstag and down to Unter den Linden, a place for legislators and constituents to stroll and meet. The organization of the rest of the buildings is mainly around a series of open spaces, each with a distinct character and each with a potential functional inflection (you should forgive the expression). The moods of the spaces are meant to evoke though not ape - moods we know. Here, a place with the big trees and paths of a Lincoln's Inn Field or a Harvard Yard. Here, the Washington Mall, the big, pretty symmetrical, tree-lined, rather formal, lawn. Here, surrounded by the chancellery and the Bundesrat, something a little dense and bosque. Here, a more Olmstedian or English Park. Here, the cafes and ice cream-stands of - say - the Piazza Navona. Here the bustling and commercial station square. This range of spaces is also intended to support gathering and demonstrations by crowds of many different sizes and to frustrate their ready surveillance and control.

WEED, AZ.

Weed, Arizona is a prototype for a small, sustainable, post-technological, post-automotive city. Located on an existing artificial lake created by a dam on the lower Colorado River near Yuma, Weed occupies a portion of what is presently a very large military base. The fantasy that sustains and enables the project - undertaken as a speculation - is one of conversion, both by the civilization of an enormous wasted social and territorial resource and by the invention of an urban morphology which is responsive to possibilities raised by ecological consciousness, by new modes of sustainable production and agriculture, and by the radical recording of relations of proximity brought on by the deluge of new instruments of artificial adjacency, by faxes, phones, computer nets, television, and the global culture in which they swim.

Weed is one look at the morphology of such a city, a city with both tight links to the world and aspirations to basic self-sufficiency. However, while embracing certain principles of occupation and use, Weed is - formally - just one place located at a particular convergence of landscape, culture, technology, and architecture: it rejects the idea of a "correct" architecture, of a single expression isomorphic with these principles. Dense and pedestrian, laced with water and greenery, with thermal ponds and small farm plots, with solar sails and an abundance of gardens, Weed proposes a non-coercive variety, a city structured like a loft, a city in which architecture, water landscape and agriculture are seen as continuous phenomena, the lines between them ambiguous. It is a city that celebrates these phenomenal seams as the sites where new forms and solutions can grow, new splicing, new occupations.

Cities must change. Urban ecologies must be realigned with natural ones even as urban morphologies are transformed to support new ways of living. Arizona - from Taliesin to Arcosanti to Biosphere - is an historic site of speculation of community - is stressed today by an in-migration of people who - abandoning failing cities - seek to integrate their living and working lives with more natural rhythms. Weed is meant to be a place where the hacker and the farmer, the craftsman and the scientist, the mechanic and the artist, find a lush and democratic space of convenience, sustainability, and pleasure which can support all kinds of activity and growth, both predictable and unenvisioned.

THE SOUKS OF BEIRUT

An entry for a recent competition, this project is a proposition for the rebuilding of the destroyed Souks which were at the heart of the city before the outbreak of civil war. It seeks to restore the atmosphere of the area without the literal restoration of its forms and to layer in new uses appropriate to a city on the verge of the 21st century. While rejecting literal historicism, the project nonetheless preserves all existing architecture on the site and systematically takes into account the memory of the architecture that preceded it.

The project - at a pivotal point between the historic area of the city and a new development zone - also seeks to knit itself into the larger texture of Beirut by establishing a new kind of "green Line." This sinewy, curving zone of density, pedestrianism, and greenery traverses the site - where it becomes an archipelago of garden-topped pavilions sheltering a large produce market - and spreads into the city beyond, propagating parks and adding its stichery to the repair of a torn city.

SPA TOKAJ

Undertaken as a feasibility speculation, Spa Tokaj is a project for a small new town near Budapest, Hungary. It expands upon an existing idea for a recreational development based on the construction of new facilities for the recently privatized Hungarian film industry. Tokaj augments this program until it assumes the proportions of a town, adding housing, commerce, recreation, schools and other facilities necessary to support a local community. It also adds another major use with along history in the region: a spa.

Tokaj, then, is a town dedicated to pleasure and health. Holding thermal spa, hotels, medical facilities, casino, concert and theater center, parks, film studio and museums, it's both prototype and fantasy. Like Weed, it's careless and complex. However, though it is far more rigorously programmed, it attempts a kind of utopia of production and enjoyment, taking what might have been merely a theme park and elaborating it into the rich contingencies of urbanity.

